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AN ANGEL  
BY ABBOTT H. THAYER  
IN THE ABBOTT H. THAYER MEMORIAL EXHIBITION

BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
VOLUME XVII, NUMBER 3

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ARTHUR GILLENDER  
LECTURES

THREE lectures in the course given under the terms of the will of the late Jessie Gillender, in memory of Arthur Gillender, "for the benefit of artisans engaged in crafts demanding artistic study as expressed in contents of the Museum," will be held in Class Room A on March 19, April 2 and 16 at 3 P. M., as follows:

- March 19. Designing and Making Dishes, by Charles F. Binns.
- April 2. Designing and Making Silver, by Lionel Moses.
- April 16. Designing and Arranging the Home, by R. Clipston Sturgis.

STUDY-HOURS ON PRACTICAL  
SUBJECTS

THE last of the several series of Study-Hours conducted by Miss Grace Cornell, planned to give direct help in the problems

of design and color which enter into every-day life, and intended for those who are interested in well-designed merchandise and its present-day use, are being conducted this month, as follows:

- For Practical Workers  
Eight Sundays, 3:00-4:30 P. M. March 5, 12, 19, 26; April 2, 9, 16, 23
- For Salespeople  
Four Fridays, 9-10 A. M. March 3, 10, 17, and 24
- For Manufacturers and Designers  
Four Fridays, 10 A. M.-12 M. March 31, April 7, 14, and 21
- For Members  
Three Saturdays, 10 A. M.-12 M. March 25, April 8 and 22

MARCH CONCERTS

THE second series of orchestral concerts under the direction of David Mannes, is being given on the Saturday evenings in March, the fourth, eleventh, eighteenth, and twenty-fifth.

On the afternoons of these days at 5 o'clock, Miss Frances Morris, assisted by the Euphonic Trio—Misses Alice Nichols, C'zelma Crosby, and Em Smith—talks on the programs of the evenings in the Lecture Hall.

THE ABBOTT H. THAYER  
MEMORIAL EXHIBITION

DURING the several months of preparation for the memorial exhibition of the works of Abbott Handerson Thayer, the project has grown from modest beginnings to the present convocation of a large proportion of all the important pictures which the artist painted. Private owners and public institutions have been generously coöperative in the matter of lending to the exhibition, and few pictures of importance are wanting to its completeness except the splendid group of paintings included in the Freer Collection at Washington which now belongs to the Nation and is not available. The exhibition, opening March 20 with a private view for members and their friends and continuing through April 30, occupies the large gallery of special exhibi-

tions, and a group of the artist's drawings is being shown in Gallery 25, the room in another wing regularly devoted to drawings.

The paintings, about seventy in number, are separately listed in the catalogue of the exhibition. It suffices to mention briefly here a few of the more famous among them. The Boston Museum has contributed Caritas, perhaps the most famous of all Thayer's works. From the Worcester Museum we have the splendid painting of Roses in a glass vase and a portrait of a Young Girl. Interesting early pictures include the Portrait of Mrs. William F. Milton, painted about 1880 and lent by the sitter, the portrait of Mrs. E. M. Whiting of about the same date, and several animal pictures lent by Miss Alice L. Sand, Miss Ellen J. Stone, Victor G. Bloede, William Wallace Fenn, and others.

The two most important private collections of the artist's work, those belonging to John Gellatly and to the estate of the artist, have been freely offered and are shown practically entire. From the former collection are such famous paintings as the Stevenson Memorial, My Children, the Virgin Enthroned, and Brother and Sister. Among the well-known pictures lent by the estate are the Angel of Dawn, the Boy and Angel, the Girl Arranging her Hair, the Girl in White, Monadnock, Winter Sunrise, and the Lady in Green Velvet, which in 1920 received the gold medal at the International Exhibition, Carnegie Institute, Pittsburgh.

H. B. W.

## AN ANONYMOUS GIFT

THE new year, when only a few days old, commenced auspiciously with a munificent gift, from a friend of the Museum who wishes to remain anonymous, of tapestries, sculpture, paintings, and other works of art, which was reported briefly in the last issue of the BULLETIN. The objects are described at greater length in the following notes.

Of outstanding importance are two superb Beauvais tapestries of large dimensions, representing Bacchus and Ariadne,<sup>1</sup> and Vulcan presenting to Venus the arms which he has made for Aeneas.<sup>2</sup> The tapestries are two of a set of nine called *les Amours des Dieux* or the Loves of the Gods, for which one of the greatest painters of the eighteenth century, François Boucher, furnished the models. On the Vulcan tapestry may be seen the reverse signature of Boucher and the date 1749. In the lower border of each



STUCCO RELIEF, MADONNA AND CHILD  
A VARIANT OF THE PAZZI MADONNA BY DONATELLO

tapestry is the name of Oudry and the initials of Charron, the co-directors of the Royal Manufactory of Beauvais between 1754 and 1755. We know from the records of Beauvais that no tapestries of this set were woven in 1754, but in the following year three orders were undertaken, one of three pieces for the King, another of the same number for a M. Michel, and a third of four pieces for the Baron de Thiers. When our two tapestries were in the collection of the late James Stillman, they

<sup>1</sup> 12 feet,  $\frac{3}{4}$  inch, by 17 feet, 6 inches.

<sup>2</sup> 14 feet,  $\frac{3}{4}$  inch, by 17 feet, 10 inches.



BACCHUS AND ARIADNE  
TAPESTRY WOVEN UNDER OUDRY AT BEAUVAIS, XVIII CENTURY

DACCHUS AND ARIAONE.  
TAPESTRY WOVEN UNDER OUDRY AT BEAUVAIS, XVIII CENTURY.



VULCAN PRESENTING TO VENUS ARMS FOR AENEAS  
TAPESTRY WOVEN UNDER OUDRY AT BEAUVAIS, XVIII CENTURY

were accompanied by a third piece of the set, representing Pluto and Proserpine. As the tapestries ordered for the Baron de Thiers included not only the Bacchus and Ariadne and the Vulcan and Venus but also the Pluto and Proserpine, a piece missing in the other two orders, it would



SAINT FRANCIS-XAVIER, SPANISH  
XVII CENTURY

appear that the three Stillman tapestries, which presumably have always been together, formed part of the set made for the Baron de Thiers in 1754. In tapestries of earlier date, our collection is happily one of notable excellence; our weakest point has been the eighteenth century. These two tapestries, so typical of this period in their skilful workmanship, exquisite coloring, and graceful composition, are therefore particularly welcome.

The tapestries are now temporarily exhibited in one of the large lace galleries (H 18) on the second floor of Wing H. Later, when more space is available for the display of French decorative arts of the eighteenth century, it will be possible to show the tapestries to their best effect in relation to the woodwork and furniture of the period.

With one exception, an alabaster statuette<sup>3</sup> of Saint Francis-Xavier, a Spanish work of the middle of the seventeenth century, the sculpture in the gift is Italian of the Renaissance period. The earliest and most important piece is a stucco variant<sup>4</sup> of the celebrated marble relief known as the Pazzi Madonna, now in the Kaiser Friedrich Museum in Berlin. Ours differs from the Berlin marble in the arrangement of the drapery around the Virgin's head and shoulders, in the treatment of her hair, and in the character and shape of the background. Unlike the rectangular marble relief, ours has a plain background and is enclosed in a pointed-arch frame of Gothic character. This type of frame, which is also of stucco, is seen in Tuscan work of the first third of the fifteenth century. The Pazzi Madonna is considered one of the earliest of Donatello's Madonna reliefs, attributed to about 1423; it is probable that ours was made not long after, perhaps in Donatello's workshop. The stucco has been painted and has now the general effect of a warm-toned marble. The dignified but intensely emotional quality which distinguished this representation of the Mother and Child, is characteristic of the great Florentine master who combined spiritual insight with extraordinary achievements in the field of realism.

In general, however, it was not so much the dramatic possibilities of the theme of the Virgin and Child which appealed to the Florentine sculptors of the Renaissance, as the opportunity which it afforded of representing a pretty young mother playing with her baby. Such a treatment of the theme is exemplified in a small terracotta relief<sup>5</sup> of the Madonna and Child, still retaining much of its polychrome decoration, which is a reduction of a relief in enameled terra-

<sup>3</sup>Gallery J 11A. <sup>4</sup>Gallery J 12. <sup>5</sup>Gallery J 12.

cotta by Andrea della Robbia, now in the Victoria and Albert Museum, London; our piece was perhaps made in the workshop of Andrea and dates from the end of the fifteenth century or early sixteenth. A charming example of the workshop of Giovanni della Robbia, dating probably from the early years of the sixteenth century, is a statuette<sup>6</sup> representing Pomona, or Dovizia, the Italian version of Abundantia, a personification of riches or abundance. Several variants by Giovanni della Robbia or his assistants are known of this type, recalling, it has been suggested, a lost statue attributed to Donatello which once stood in the old market-place in Florence. A large Persian bowl<sup>7</sup> of the thirteenth century and four pieces of a set of vestments,<sup>8</sup> richly embroidered in the style of the seventeenth century, conclude the list of objects of decorative art and sculpture. These were all formerly in the collection of the late James Stillman. J. B.

As far as the paintings in this gift are concerned, the first items to be mentioned must be the remarkable and varied group of nine works by Mary Cassatt. Despite the importance of this painter, her art has hitherto been represented in our collection by but two works, the *Mother and Child* of the Hearn Collection and the *Lady at the Tea-Table*, which for the last four years has been lent to us. The earliest in date of the newly acquired pictures is the *Cup of Tea*,<sup>9</sup> a portrait of Miss Cassatt's sister in a pink dress of the charming and picturesque fashion of the late 'seventies, sitting in an upholstered arm-chair, drinking tea. From a period about twenty years after this first painting come two large pastels of a *Mother Playing with her Child* on a lawn,<sup>10</sup> and a *Mother Feeding her Child*.<sup>11</sup> Of this time also is a *Portrait of a Young Girl*<sup>12</sup> seated in a meadow thoughtfully biting a blade of grass. There are two other single figures of women, painted about 1906 and 1909, called

a *Woman Sewing*<sup>13</sup> and *Meditation*;<sup>14</sup> and three smaller pastels, two of appealing children, one in green and white,<sup>15</sup> the other in orange;<sup>16</sup> and a brilliant *Mother and Child*.<sup>17</sup>

In addition to this group of Cassatt's the gift comprises three masterful landscapes by Gustave Courbet, the *Pond in the*



POMONA, FROM THE WORKSHOP OF GIOVANNI DELLA ROBBIA

*Valley*,<sup>18</sup> the *Brook of the Black Well*,<sup>19</sup> and a *Landscape*;<sup>20</sup> and a quaint *Dutch interior*.<sup>21</sup>

<sup>13</sup> Canvas. H. 31 $\frac{1}{2}$  in.; W. 23 $\frac{1}{2}$  in.

<sup>14</sup> Canvas. H. 26 $\frac{1}{2}$  in.; W. 22 $\frac{1}{2}$  in.

<sup>15</sup> Pastel. H. 23 $\frac{1}{2}$  in.; W. 19 $\frac{1}{2}$  in.

<sup>16</sup> Pastel. H. 28 $\frac{1}{2}$  in.; W. 23 $\frac{1}{2}$  in.

<sup>17</sup> Pastel. H. 11 $\frac{1}{2}$  in.; W. 19 $\frac{1}{2}$  in.

<sup>18</sup> Canvas. H. 20 $\frac{1}{2}$  in.; W. 25 $\frac{1}{2}$  in.

<sup>19</sup> Canvas. H. 19 $\frac{1}{2}$  in.; W. 23 $\frac{1}{2}$  in.

<sup>20</sup> Canvas. H. 23 $\frac{1}{2}$  in.; W. 28 $\frac{1}{2}$  in.

<sup>21</sup> Panel. H. 25 in.; W. 18 $\frac{1}{2}$  in.

<sup>6</sup>Gallery J 12. <sup>7</sup>Not yet on exhibition.

<sup>8</sup>Gallery H 22.

<sup>9</sup>Canvas. H. 36 $\frac{1}{2}$  in.; W. 25 $\frac{1}{2}$  in.

<sup>10</sup>Pastel. H. 25 $\frac{1}{2}$  in.; W. 31 $\frac{1}{2}$  in.

<sup>11</sup>Pastel. H. 25 $\frac{1}{2}$  in.; W. 32 in.

<sup>12</sup>Canvas. H. 29 in.; W. 24 $\frac{1}{2}$  in.



THE CUP OF TEA BY MARY CASSATT





PORTRAIT OF A YOUNG GIRL BY MARY CASSATT

by Brekelenkam in which a mother is seated beside her baby, who is in a box-like baby chair furnished with counters. There is also a large full-length figure of Christ Blessing,<sup>22</sup> by Andrea Solario, which was formerly in the Crespi Collection in Milan, and which Adolfo Venturi ascribes to the artist's last years.

These pictures have been on exhibition for a month in Gallery 25,<sup>23</sup> together with a number of etchings by Mary Cassatt

Two of the tapestries are presumably from a larger set relating the history of Moses. The subject of one is Moses and Aaron before Pharaoh; of the other, the Miracle of the Rods turned into Serpents. The tapestries are French; the cartoons are in the style of the beginning of the sixteenth century, but the tapestries may have been woven somewhat later in the century.

The third tapestry, an unusually large one, measuring 13 feet, 4 $\frac{1}{4}$  inches by 20



POND IN THE VALLEY BY GUSTAVE COURBET

from the Museum collection. The visitor has thus been enabled to have a more or less comprehensive view of the talents of this gifted artist who has been up to now more adequately appreciated in France than in her native country. B. B.

#### A LOAN OF TAPESTRIES

THREE interesting late Gothic tapestries, anonymously lent, have recently been put on exhibition in Galleries H 13 and 14.

<sup>22</sup> Panel. H. 80 $\frac{1}{2}$  in.; W. 51 $\frac{1}{2}$  in.

<sup>23</sup> Several of the Cassatts may now be seen in Gallery 12.

feet, 3 inches, is Flemish, Brussels work, dating from the first third of the sixteenth century. Although it is not in such good condition as the other two, as it has been considerably restored, it is extremely interesting from the point of view of subject-matter. The principal theme is the Coronation of the Virgin. Attended by Temperance and Prudence, the Virgin is crowned by the Trinity, around whose throne stand angels and various patriarchs, including Noah, Jacob, David, Moses, and Aaron. In the foreground are a pope, an emperor, and other personages representing ecclesiastical and temporal power; this

group recalls a similar rendering of the theme in the Mazarin tapestry of the Kingdom of Heaven, formerly in the Morgan Collection and well known to Museum visitors. The scenes on the right of the Coronation have not yet been identified; the problem is complicated by the fact that the composition of this part of the tapestry is obviously incomplete. As the original cartoon was undoubtedly a symmetrical design, part of the tapestry may have been destroyed, or, as sometimes happened, part of the cartoon may have been omitted when the tapestry was woven.

On the left, however, the tapestry is complete, and we recognize the Tiburtine Sibyl revealing to the Emperor Octavian (Augustus) a vision of the Virgin and Child. The attitude of the Emperor accords with the instructions of the mystery plays of the time, from which we learn that the Emperor, attended by three of his officers, removed his crown when he beheld the vision, and, taking a censer from an attendant, burned incense before the Virgin and Child. It is interesting to note that in the foreground of the tapestry may be seen a woman carrying a censer. The upper scene is illustrative of Proverbs 9:1, "Wisdom hath builded her house, she hath hewn out her seven pillars"; the four women occupied in building the house are Temperance, Prudence, Charity, and Modesty. In the lower corner at the left is a seated figure of a man holding a scroll with an inscription which can not now be read owing to meaningless restorations. The subject of the scene above is Solomon's choice of wisdom. When God, appearing in a dream to Solomon, said, "Ask what I shall give thee," Solomon chose "an understanding heart," that is to say, wisdom. In the representation of the scene, a female figure, escorted by an angelic messenger, brings (or reveals) to Solomon the symbolic heart.

The parallelism between the flaming heart, symbolic of wisdom, and the Christ-child, whom the Virgin shows to the Emperor Octavian in the adjacent scene, is intentional. We are to understand that Christ is the Wisdom (the Logos) of God, for in this sense, the "house" which Wisdom (Christ) "hath builded" signifies his

Mother, the Virgin Mary. These scenes, apparently unconnected, of Wisdom's house, Octavian's vision, and Solomon's choice are therefore in reality closely related to the principal theme of the tapestry, the glorification of the Virgin. J. B.

#### A LOAN FROM THE POPE FOUNDATION

THE Museum is fortunate in having an opportunity to exhibit in its galleries a number of nineteenth-century paintings of the finest quality lent by the Alfred Atmore Pope Foundation. Lent by Harris Whittemore to the Loan Exhibition of Impressionist and Post-Impressionist Paintings last summer was a picture formerly in the same distinguished collection. This, the Interior by Degas, one of his comparatively early works, proved to be one of the most enjoyable pictures of the exhibition. The marvelously refined painting of its every square inch not only gave continual pleasure to lovers of the pictures of earlier times but also compelled the deep respect of those who have surrendered themselves to the admiration of the most recent artistic developments.

Thanks to the present loan, Gallery 21 is enriched by two other pictures by Degas, and these illustrate again at their finest two later phases of his work. Both pictures were painted in the middle eighteenthies. One, an oil painting of ballet girls, shows several of these delectable performers in the immediate foreground. Few painters in all history have given to flesh such beautiful quality. The Bather, a pastel evidently of the same period, shows a young woman standing in a tub and bending to dip her sponge into the shallow water. The drawing, keenly alive at every point, has in addition the quality of sensuous color with a rendering of atmosphere which he sometimes ignored in his later work.

A third picture by Degas, a small and characteristically piquant painting of race-horses, hangs in the next room, Gallery 20. On the same wall is shown the fine painting of Lawyers by Daumier from the same collection.

Another interesting group of pictures

included in the present loan consists of two comparatively early paintings and one drawing by Manet. *La Posada*, painted about 1863 when Manet was under the spell of the Spaniards, is a distinguished and brilliant performance in black and colors against a yellow background. It is scarcely more than a sketch, recalling—perhaps inspired by—the most dashing manner of Goya. *La Joueuse de Guitare*, which Duret says was painted about 1867, is one of the portraits which Manet made of his sister-in-law, Berthe Morisot. Another such was the charming *Le Repos* exhibited at the Museum last summer. A drawing for the early *Buveur d'Absinthe* (1859) has also been received on loan but has not yet been placed on view.

Of the paintings by Claude Monet there are four. *Fishing Boats* is the earliest. The spectator looks down from above at small sailing boats almost silhouetted against a luminous green sea. The *Poppy Field*, a later picture, is painted with the method of broken color, as are also the two other landscapes not yet placed in the gallery. These are *Haystacks—Mid-Day* from the famous series, and *Rocky Headlands*.

A small picture of exquisitely reticent color and modeling is the finished study by Puvis de Chavannes showing a portion of his great painting *La Paix* in the Picardy Museum at Amiens, which marked the beginning of his success. There remain to be mentioned three paintings by Whistler. The *Blue Wave* still betrays the vigorous influence of Courbet. It is mentioned in the *Whistler Journal* (page 162), "The next summer, 1862, Jo and Whistler were together in the Pyrenees stopping at Guéthary and Biarritz where he painted the *Blue Wave*." Westminster Bridge was painted the same year and went to the Academy of 1863, bearing the title, *The Last of Old Westminster*. It was painted from a window in Manchester Buildings where Scotland Yard now stands. The portrait of Carmen presents, of course, not the Spanish cigarette girl of fiction, but Whistler's Neapolitan model, Madame Carmen Rossi, the Carmen who opened in 1898 the short-lived academy at which Whistler gave criticisms.

H. B. W.

## CRETAN REPRODUCTIONS

LAST December we were able to show some new reproductions of larger Cretan and Mycenaean objects. This month we are exhibiting new copies of examples of the Cretan "minor" arts.<sup>1</sup> Though small in size, the artistic value of these statuettes and reliefs and pieces of jewelry stands high, and as objects illustrative of Cretan life and religion they are of paramount interest.

Through the ceaseless investigations of the last century we have now reached a sufficient understanding of classical Greek art to feel eminently at home in it; only rarely does a subject arise which we cannot readily interpret. By dint of a thorough study of the numberless monuments at our disposal and extensive reading of Greek literature we have found our bearings. In Cretan art we have not this feeling of confidence. We are still groping in the dark. It is true that enough monuments have now been unearthed to render certain subjects familiar by repetition, and for some of them we have evolved what appear to us satisfactory explanations. But these monuments are as yet too isolated and—more important still—we have not the backing of contemporary comments to feel sure of our ground. In future times, when more material has accumulated and the key to the Cretan language has been found, the outlook may well be different. At present, then, we are at the somewhat fascinating stage when in order to find a meaning for Cretan objects we must use our imagination—always within the bounds, of course, of what the knowledge we do have of the subject permits.

A cast of a bronze statuette of a galloping bull with a youth standing on his back is readily connected with other "bull-leaping" scenes, such as the famous fresco from Knossos and the steatite vase from Hagia Triada (No. 40 and Case J in our collection). The forward rush of the bull and the contrast of its powerful body with the slim figure of the youth are very happily rendered in this statuette. But it, no more

<sup>1</sup>Shown in Case H 2 of the First Classical Room.

than the other representations, gives us a clue to the real meaning of such scenes. Was this bull-leaping simply a sport indulged in by agile Cretan boys and girls; was it a cruel method of disposing of the Athenian youths and maidens exacted as tribute from Athens; or was it part of a religious ceremony? The provenance of the statuette is not known. It was sold at Spink's in London and is now the property of Captain E. G. Spencer-Churchill.

A bronze statuette of a youth raising his right hand to his forehead, his left held stiffly to his side, represents a type of which more and more examples are being found. The best-known representative hitherto has been the figure from Tylissos (Case R in our collection). The recently published examples from the Psychro cave<sup>2</sup> and in the British Museum<sup>3</sup> and the original of our example, shortly to be published by M. Hazzidakis, show that we have here a familiar gesture with an evidently specific meaning. As we cannot recognize in the youths a Cretan divinity, they are best explained as votaries standing in an attitude of worship or of reverence, perhaps before the shrine of a god or goddess. Cretan religion was plainly not one based on fear if its followers could stand in such magnificent, proud attitudes. The long hair, small waist, and base with plug are characteristic Cretan features.

The attitudes of the other two bronze statuettes of which we have acquired copies suggest that here too we have votaries represented. One holds his right hand to his chest while his left is lowered,<sup>4</sup> that is, it repeats the pose of the bronze from Gournia;<sup>5</sup> the other has both arms before him and appears to be holding some object.<sup>6</sup> The latter was found not far from the town of Candia. With its conical hat, long curls, piquant face, and slim little body, it is a particularly engaging piece. The modeling shows more understanding of the

human body and more care in its execution than most Minoan bronzes.

The statuette of a "sphinx" in black steatite is a curious object found in Hagia Triada by the Italian expedition.<sup>7</sup> Since it has the body of a lion and a human head, we may call it a sphinx, but it is different from the Egyptian sphinxes in that it has no beard or headdress. It evidently served some special purpose, for in its center is a large round hole, perhaps for the insertion of a column; but what its significance was we cannot tell. The representation of both hind legs in front suggests that it was not intended to be seen from the back and reminds us of similar naïve practices of the archaic Greek artist. The handsome black color of the steatite was enhanced by an inlay decoration of white glass, of which traces were found in two of the holes made for the purpose and which has accordingly been reconstructed in our copy.

A diminutive gold statuette of a "snake goddess" will rank as one of the finest products of Cretan art. She is in the attitude of the famous faience goddess from Knossos (Case O in our collection) and the ivory statuette in Boston, with the same high tiara, flounced skirt, and exposed breasts; in both hands she is holding two snakes which are winding their coils around her waist and arms in a very decorative fashion. If we encountered her today we should call her a snake charmer. But in her Cretan setting we must recognize in her the chief divinity of the land, the great nature goddess, the precursor of all later nature divinities. The figure, which is beautifully worked, is soon to be published by M. Hazzidakis.

A small gold plaque in the form of a female figure came from Schliemann's excavations at Mycenae. She is dressed in regular Cretan fashion, in a full, flounced skirt, and is evidently intended to be seated. Whether she is a goddess or only human we do not know. There were two such plaques found; the perforations for attachment served either for fastening the two together to form front and back of one figure or for sewing each separately on a garment.

<sup>7</sup>Monumenti Antichi XIV, pp. 750-751, figs 44 and 45.

<sup>1</sup>Evans, *The Palace of Minos*, p. 682, fig. 501.

<sup>2</sup>Pryce, *Journal of Hellenic Studies*, 1921, pp. 81 ff., pl. I.

<sup>3</sup>Shortly to be published by M. Hazzidakis.

<sup>4</sup>Hawes, *Gournia*, Pl. XI, B21.

<sup>5</sup>Hazzidakis, *Deltion II*, 1916, p. 168, fig. 3.

Sometimes we need look for no hidden meanings and explanations; our own tastes and activities supplying the clue. Such is the case in a little terracotta figure of a girl, headless and armless, found at Hagia Triada. She is neither standing nor sitting, but clearly in the attitude of someone supported on a swing; there is a transverse hole through her hips, through which a string or stick could be passed, and two supports crowned by doves found not far distant may well have been used for the posts. M. Gilliéron has reconstructed the group accordingly, supplying the figure with arms for the purpose. The girl has long, curly hair, and her simple, apron-like dress is in marked contrast with the elaborate garments with which we are familiar in her elders. Very lifelike is the way she holds her little feet close together in her effort at balancing herself. It is scenes like these that make us feel our close kinship with the Minoans of three and four thousand years ago. In costume, head-gear, and action the representation might

well be of a child of today. Only the doves on the posts may hold a meaning we no longer understand. With us they would be purely ornamental; have they here, as in the Mycenaean gold altars, a religious purport?

Mr. Seager's excavations in the island of Mochlos have contributed much material of real beauty—but nothing more appealing to modern taste than a necklace of gold and stone beads with a bull's head pendant.<sup>8</sup> It is shorter than the strings we wear today, fitting closely round the neck, but the variety of shapes and colors makes it a rich, effective piece. In our reproduction the beauty of the original crystal, carnelian, and amethyst beads unfortunately does not come to full account. The necklace may be dated in the Late Minoan I period (about 1600–1500 B. C.), for though no pottery—our usual aid for assigning dates—was found in the tomb with it, the character of the gold work suggests it.

G. M. A. R.

<sup>8</sup>Seager, Mochlos, p. 78, Pl. X.



REPRODUCTION OF A TERRACOTTA FIGURE OF A GIRL FOUND AT HAGIA TRIADA

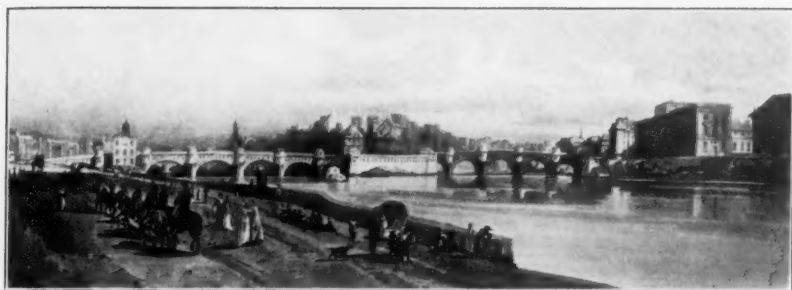


PLATE FROM VIEWS OF PARIS AND ITS ENVIRONS, LONDON, 1803  
BY THOMAS GIRTIN

### A NOTE ON SOME OLD ENGLISH ARCHITECTURAL PRINTS

ONE of the galleries containing the current exhibition of old English prints is devoted to the work of several of the more eminent architectural draughtsmen who worked in the hundred years following 1750, among whom may be mentioned Dayes, Malton, Girtin, Pugin, and Boys. That their names are today little heard upon the lips of print collectors is not due to lack of merit, but to the facts that their work as a rule is to be found only within the heavy covers of great volumes of views and that thus, like many most beautiful prints, it is known only to a restricted circle of bibliophiles.

The thing that immediately strikes the observer in looking at these prints for the first time is the great difference between them and what in more modern times has come to be considered the typical manner of making architectural prints. Today it is all fine line-work, the draughtsman, whether upon the etcher's plate or the lithographer's stone, seeming to concentrate all his effort upon the delineation with a sharp point of the more picturesque nooks and crannies of old buildings. In these older prints the buildings were seen as wholes and were accordingly rendered with broad, flat washes of color, obtained either through the use of aquatint or of washes upon the stone, an incidental result of which is that their work has a solidity, an appreciation of the mass of a building, and a quiet serenity which is not altogether amiss in statements

concerning the enduring things we call bricks and mortar. That their work is quite different from that of recent times is not in the least to say that it is less meritorious.

Not only did they take their buildings as buildings and not as mere excuses or incitements to the making of traceries, but they took them as things of which it was their business to make accurate portraits. To some extent this was due to the fact that, preceding the practical development of photography, they were required to make renderings which should have a documentary and not merely a personal, inherent artistic interest. The building was the thing rather than any display of the draughtsman's developed idiosyncrasy, and because of this the draughtsman's task was no whit less difficult than that of the men of today, since while respecting their subject-matter and remaining truthful to it they had to invest it with charm and interest. The difference is much like that between the tasks of the novelist and the serious biographer, and every one knows the disparity in number between good pieces of fiction and good biographies.

If this so fundamental difference between the draughtsmen of architecture working either side the invention of photography be borne in mind, the merits of the old school may be more readily appreciated, and their lack of "snap" be offset in our appreciation by their greater truthfulness of statement. Moreover, it is not to be forgotten in considering this matter that the architect too is an artist and that the work of his hands is no more fittingly to

be contorted by self-centered disrespectful draughtsmen than are any other works of art. It would be interesting perhaps to trace out the development of the purely picturesque approach to architecture and to note the several steps in its degradation as matter for casual sketching to its present condition of being a mere excuse for other men's embroideries and license, but now there is neither time nor space for such an excursion.

Just as Dayes and Malton, who were respectively the masters of Turner and Girtin, in their accomplished but rather bald manner represent English architectural draughtsmanship during the last quarter of the eighteenth century, so did Thomas Girtin represent that tradition at its highest point of development. Born the same year as Turner, Girtin died at the premature age of twenty-seven in 1802, and there seems to be little doubt that had Turner died at the same time he would be remembered only as a person of considerably less importance. As a lad forced to make his living by coloring prints for the publishers and washing in skies and backgrounds on architects' elevations, he early acquired a remarkable facility and accuracy in the use of the brush, to which his inventive turn of mind led him to add a use of color which is regarded as one of the turning-points in the history of English water-color painting. He was principally employed in making topographical and architectural drawings, a calling in which his careful study and frequent copying of the plates of Canaletto and Piranesi stood him in good stead. Although the publishers had called upon him for occasional drawings to be engraved by other men, it was not until the last year of his life that he undertook the set of soft-ground and aquatint etchings of Paris to which he owes his greatest fame. Unfortunately he lived only to make the soft-ground etchings, the aquatint being subsequently applied to the plates by the most skilful masters of that difficult medium in exact imitation of drawings or proofs which he himself had washed in ink. His misfortunes did not cease with his death, for the greater part of the edition

and practically all of the impressions pulled before the aquatinting of the plates were destroyed by a fire in his brother's shop, so that his lack of fame among print collectors can in large measure be explained by the comparative rarity of his work.

A selection from the set of Paris views acquired several years ago by the Museum now forms part of the current print exhibition, and the attention of people interested in both architectural draughtsmanship and beautiful use of the little-known etching media of soft ground and aquatint is called to them. In outward appearance the prints closely resemble pencil drawings washed with sepia, and have little in common with the better-known hard-ground etching. Far from exhibiting the rectilinear, prismatic quality into which architectural draughtsmen of all times have shown a tendency to fall, these drawings are made with the freest of free hands, the calm, quiet, easy passage of which across the plate is as delightful to behold as the assured and apparently slow movement of some graceful athlete. The separate lines when examined through the aquatint may be seen to be true "modeling lines," no mere tracings of edges but indications of form and bulk. The aquatinting itself is worthy of all admiration since in it such great technical masters as Lewis and Harraden expended all their amazing knowledge of this now almost forgotten and very difficult process. In the modern aquatint the ground has a tendency to be always inexpressively the same, to approach the dead level of minute, uninteresting texture to which we have become accustomed in photogravures after photographs, but here the grain and the intensities and qualities of color are infinitely varied, running the whole gamut from the finest and silkiest of surfaces to the roughest and most emphatic of pitting. For those who find pleasure in the technical quality of a process, and if we may believe our ears there are many who take an interest in that of etching, many of the plates in this exhibition will afford interesting and delightful moments, since in them the combination of etching and aquatint has been carried to what is as yet its

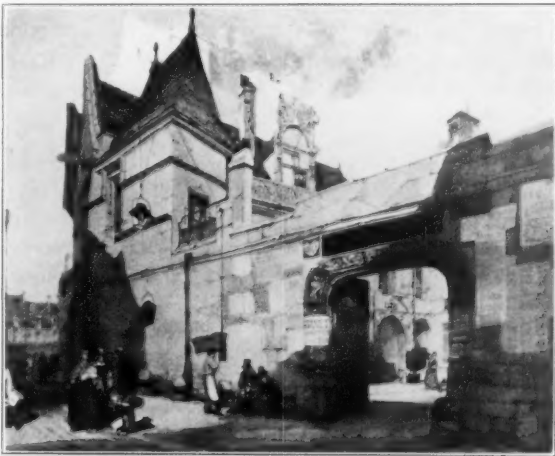


final and most remarkable state of perfection.

A full generation after Girtin, but still before the introduction of the photograph, came Thomas Shutter Boys, another almost forgotten and quite ignored draughtsman. Born in 1803, the year after Girtin's death, he lived until 1874, never achieving any great reputation and supporting himself incidentally by copying other men's drawings upon the stone and on copper for publication. Much of his early life was spent in France whence he returned to put upon the stone the designs of Roberts and of Stanfield. Two years later, in 1839, he brought out his volume of plates of *Picturesque Architecture in France*, which printed in full color was apparently the first series of chromolithographs to have any artistic merit. Many of the plates in this volume are not only extremely accomplished but very dignified and on occasion charming, such a print as that of the Abbaye of Cluny being incidentally one of the great triumphs of color lithography, not only fine in composition and drawing but with a cool clarity of color which is only too rarely to be found in prints from the stone. For historical and sentimental reasons, however, it is his set of London plates which has the greatest value. The Museum was lucky enough several years ago to acquire one of the rare colored

sets of the London plates—and for any one who takes pleasure in seeing the best delineations of the streets and houses of London as they were in the days when Dickens and Thackeray went their ways about the great city, there can be few more delightful occupations than the study of these prints.

Pugin, who came between Girtin and Boys, in addition to being one of the most accomplished architects of his day and father of that Augustus Welby Pugin whose great part in the early nineteenth-century development of pseudo-Gothic church design is notorious, was also a draughtsman of very considerable parts. Oddly, his reputation on this side of his activities is based principally upon his collaboration with Thomas Rowlandson in the plates for *The Microcosm of London* of 1808. This book, of which the Museum possesses not only a complete copy but many single sheets, is one of the most remarkable publications of its time, touching life and artistry at so many points that any attempt to deal with it in short compass is foredoomed to complete failure. It must therefore suffice to say that in the present exhibition are to be found a number of the best pieces which it contained, and to invite to them the serious attention of those who have not already had the pleasure of making its acquaintance. W. M. I., JR.



HÔTEL DE CLUNY, PARIS, BY THOMAS SHUTTER BOYS

REPORT OF THE TRUSTEES  
FOR THE YEAR MCMXXI<sup>1</sup>

THE report of a year following one of extraordinary interest in the history of an institution like The Metropolitan Museum of Art—the year following a fiftieth anniversary with its reminders of earlier days, its exercises and special exhibitions—is bound to be a less interesting one in many respects than that of its predecessor; but nevertheless it is possible to make certain statements with regard to our past year which are extremely gratifying, and subject for congratulation among the members of the Corporation. The cost of the administration of the Museum has been kept down to \$764,872.97, a point \$32,773.87 below that of 1920, with the consequent relief from the anxiety which attended the larger deficit; the admissions to the Museum have reached 1,073,905, the highest number in its history, and that in a year without unusual attractions in the way of special or loan exhibitions, which seems to prove that the interest in what the Museum is trying to do—that the interest in what it does do—is growing steadily; and the membership, the surest of all indications of approval, has reached its highest number and its most effective service of support, financial and moral.

In recognition of their benefactions through their important bequests, Michael Dreicer and Edmund C. Converse were declared Benefactors, and Mrs. Stephen V. Harkness, in acknowledgment of her splendid gift of one million dollars, was elected to this class, which is the highest distinction the Trustees can bestow. To do honor to these distinguished patrons, their names have been added to the list on the tablet set up in the Main Entrance Hall.

In connection with the efforts put forth last year to secure new members, an additional class was created by the Trustees under the title of Contributing Members, who pay \$250 annually, and whose contri-

<sup>1</sup>An abridgment of the Annual Report of the Trustees for 1921, to give the most important facts of the year's work. The printed report will be sent to all the members, and to all others who may be interested in it, on application.

butions, like those of other classes, when they aggregate \$1,000 entitle them to be elected Fellows for Life.

Two thousand three hundred and twenty-three new members have been added since January 1, which makes the total number of paying members, after all deductions caused by deaths or resignations have been made, 10,243. The amount of income received from these new subscribers was \$24,470, and the total receipts from the annual membership was \$98,895.

This year the Trustees are able to report with satisfaction a much decreased deficit over last year. The cost of administration was \$764,872.97 and the income applicable to it, from all sources, including the appropriation from the City, income of the General Endowment Fund, receipts from membership, admission fees, sales of publications, etc., was \$559,903.98, leaving a deficit of \$204,968.99. Compared with the deficit of last year, which was \$273,526.82, a substantial improvement, it will be seen, has thus been made.

As in recent years, so this year, it has been necessary to utilize a part of the funds normally held for purchases, but controllable by special resolution of the Trustees, for the payment of the expenses of administration, thereby curtailing the acquirement of objects of art by just so much. The sum thus deflected amounts to approximately \$177,000.

The total number of objects of art added by bequest, gift, and purchase was 2,789; of prints, 1,468; of books and photographs for the Library, 6,454; of photographs and lantern slides for the Lending Collections, 1,070; making a total of accessions 11,781.

One thousand, five hundred and thirty-nine objects, embracing all of the Museum classes, have been received from 115 lenders this year, which is only a little below the number received last year.

In no year since the Museum began its activities in the direction of definite personal help to its members and visitors has it reached out so far, or accomplished so much, as in the one just ended.

The total number of persons met by the Instructors in the galleries and classrooms was 40,077.

This record of the year's growth brings out one fact with clearness, approval of the efforts of the Trustees by the citizens who support the Museum, by the people who enjoy it, and by the students and others who utilize it purposefully. The Museum

long ago took its place in the City as one of its public institutions of benefit, and it should, and will continue to increase, year by year, in all of its lines of motion, as its necessity in the public welfare is understood.

## ACCESSIONS AND NOTES

**MEMBERSHIP.** At the meeting of the Board of Trustees, held February 20, Francis Lynde Stetson was declared a Fellow in Perpetuity in recognition of his gift, and Margery Lee Adams was elected to succeed him. Besides 271 Annual Members, the persons named in the following lists were elected to membership:

### FELLOW IN PERPETUITY

DIKKAN G. KELEKIAN

### FELLOW FOR LIFE

JOSEPH DOWD

### SUSTAINING MEMBERS

MRS. FREDERICK LEWISOHN  
WILLIAM K. VANDERBILT  
HARDIE B. WALMSLEY  
MRS. CHARLES P. WILLIAMS

**ANNUAL MEETING OF THE TRUSTEES.** At the regular meeting of the Board of Trustees, held February 20, the following trustees of the outgoing class of 1922, Elihu Root, Edward S. Harkness, and Lewis Cass Ledyard, were reelected as the class of 1920.

The following officers and committees were elected for the year ending February 28, 1923:

### OFFICERS

President . . . . . ROBERT W. DE FOREST  
First Vice-President . . . ELIHU ROOT  
Second Vice-President . . HENRY WALTERS  
Treasurer . . . . . HOWARD MANSFIELD  
Secretary . . . . . HENRY W. KENT

### EXECUTIVE COMMITTEE

ROBERT W. DE FOREST }  
ELIHU ROOT } *Ex-officio*  
HENRY WALTERS }  
HOWARD MANSFIELD }

EDWARD D. ADAMS      EDWARD S. HARKNESS  
GEORGE F. BAKER      J. PIERPONT MORGAN  
GEORGE BLUMENTHAL   CHARLES D. NORTON  
DANIEL C. FRENCH      WILLIAM C. OSBORN

### FINANCE COMMITTEE

CHARLES D. NORTON, *Chairman*  
EDWARD D. ADAMS      GEORGE BLUMENTHAL  
GEORGE F. BAKER      HENRY WALTERS  
THE TREASURER (*Ex-officio*)

### AUDITING COMMITTEE

V. EVERIT MACY, *Chairman*  
LEWIS CASS LEDYARD    ARTHUR CURTISS JAMES

**STAFF APPOINTMENTS.** The Trustees have created a new grade in the staff of the Museum, that of Associate Curator, which is to rank close to the position of Curator though subordinate to it, and to be awarded only in cases of especial qualifications, such as advanced expert knowledge and experience. They have appointed as Associate Curators Herbert E. Winlock and Arthur C. Mace in the Department of Egyptian Art, Miss G. M. A. Richter in that of Classical Art, and Miss Frances Morris in that of Decorative Arts, her full title to be Associate Curator in Charge of Textiles.

At the same time the following have been advanced from the grade of Assistant to that of Assistant Curator: H. B. Wehle in the Department of Paintings, Ambrose Lansing and Mrs. Bernice Richardson in the Egyptian Department, and Stephen V. Grancsay in the Department of Arms and Armor.

**THE ROOM OF RECENT ACCESSIONS.** Attention is called to the fact that owing to the temporary installation of the Michael Dreicer Collection in it, the room to the right of the staircase in the entrance hall,

formerly used for the display of accessions discussed in the current *BULLETIN*, will not be used for this purpose until further notice.

**A GENEROUS GIFT.**—It is a pleasure to announce a further gift from the same anonymous donor whose generous contribution was briefly mentioned in the last number of the *BULLETIN* and is more fully described in this. The gift in question is a stone figure, somewhat under life size, representing the Virgin and Child. It was formerly in the collection of James Stillman. The statue is French, of the School of Picardy, and dates from the end of the thirteenth century or the early years of the fourteenth. It was obtained many years ago from the ancient abbey at Breteuil-sur-Noye. In spite of the child's head, which is modern, and the slightly over-cleaned face of the Virgin, we have in the elegant distinction of her pose and the finely sweeping drapery an example of that winsome art with which France in the full development of the Gothic style embodied her representations of Our Lady. Owing to the pending rearrangement of the me-

diaeval gallery (second floor, Wing J) the statue is not yet on exhibition.

**A NEW FRAGMENT OF THE ARCHAIC STELE.** One of the most important monuments of archaic Greek art not only in this Museum but in the world is the large marble gravestone in the center of our Sculpture Hall.<sup>1</sup> It is conspicuous for its size, its workmanship, and its dedicatory inscription. Its subject too is unusual, for instead of the customary single figure there are represented a youth and a girl, presumably brother and sister, to whom the bereaved father erected this monument. Unfortunately the gravestone is not complete, the central portion of the youth as well as other pieces being missing. We are now able to announce the acquisition of a new fragment, consisting of the youth's shoulder and upper part of the arm. It is happily in excellent condition, as well preserved as the head, and is a beautiful example of archaic modeling, showing an advanced knowledge of the difficult problems of relief representation. Inserted in its place it adds greatly to the effect of the whole.

<sup>1</sup>Museum *BULLETIN*, May, 1913, pp. 94-99.



DETAIL OF ARCHAIC STELE SHOWING NEW FRAGMENT IN PLACE

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# LIST OF ACCESSIONS AND LOANS

FEBRUARY, 1922

CLASS	OBJECT	SOURCE
CERAMICS. . . . . (Floor II, Room 5)	Porcelain bowl, Chinese, Ch'ien-lung period (1736-1795). . . . .	Bequest of William Mitchell.
	*Teapot, sugar bowl, cups (2) and saucers (2), Sèvres porcelain, XVIII cent.; vases (2), Sèvres porcelain, XIX cent.; porcelain bowl with ormolu base, cup and saucer, XIX cent.—French; dish, made by Copeland and Garrett, English, XIX cent.; chocolate pot, teapot, sugar bowl, tray, cups (2), saucers (2), and spoons (2), Berlin porcelain, German, early XVIII cent. . . . .	Bequest of Miss Grace Wilkes.
	*Coffee pot, abt. 1825; jar, abt. 1830; jug, abt. 1840,—American; incense burner, Chinese, modern imitation of Lung Ch'üan Sung porcelain. . . . .	Purchase.
CLOCKS, WATCHES, ETC. (Wing H, Basement)	Tall clock, works by J. Windmill, English, abt. 1700. . . . .	Bequest of William Mitchell.
CRYSTALS, JADES, ETC. . . . .	*Crystal ball, Japanese, XIX cent. . . . .	Gift of Mrs. Charles Page.
DRAWINGS. . . . .	*Psalter; illuminations (3), representing Scenes from the Passion,—French, abt. 1260; drawings (2), architectural, American, early XIX cent. . . . .	Purchase.
	*Watercolor, Costume Design for Brigand Boy in Daphnis and Chloe, by Léon Bakst, Russian, contemporary. . . . .	Gift of Albert E. Gallatin.
ENAMELS. . . . . (Wing E, Room 8)	Vase, cloisonné enamel, Chinese, Ming dyn. (1368-1644). . . . .	Bequest of William Mitchell
GLASS. . . . . (Floor II, Wing J)	Tumbler, Dutch, XVII cent. . . . .	Gift of Mrs. James Lockermann Taylor.
STAINED GLASS. . . . .	*Window, representing a Jesse tree, Rhenish, abt. 1300. . . . .	Purchase.
IVORIES. . . . .	*Fan, Japanese, XIX cent. . . . .	Gift of Mrs. Charles Page.
JEWELRY. . . . . (Wing E, Room 9)	Silver box, Chinese, Sung dyn. (960-1280)	Purchase.
LACQUERS. . . . .	*Box, XVIII cent.; tea caddy and inro, XIX cent.—Japanese . . . . .	Gift of Mrs. Charles Page.
MEDALS, PLAQUES, ETC. (Floor II, Room 22)	Silver medallions (2): Noel Hollander and Audrey Hollander, by Emil Fuchs, American, contemporary. . . . .	Gift of Barnett L. Hollander.
METALWORK. . . . . (Wing E, Room 9)	Bronze vase and bronze wine pot, Han dyn. (206 B. C.—220 A. D.); bronze vase and bronze incense burner Ming dyn. (1368-1644).—Chinese; silver basin and silver ewer, by Samson of Toulouse, French, late XVIII cent. . . . .	Bequest of William Mitchell.
(Wing H, Room 12)	Locks (2), made from armor, Spanish or Italian (?), of abt. 1570. . . . .	Gift of Miss C. M. Traver.
(Wing H, Room 9)	Bronze piece (part of halo), Japanese, probably XI cent. ; * Franklin stove, iron, abt. 1785; pitcher, pewter, early XIX cent.—American. . . . .	Purchase.
(Wing E, Room 11)		
PAINTINGS. . . . .	*St. John the Baptist, Italian School, XVI cent.; Winter Scene, School of Bruegel,	

\*Not yet placed on Exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	XVII cent.; Still Life and Interior, Dutch School, XVII cent.; portraits (2) of ladies, by Sir Peter Lely, English, 1618-1680; portrait of a Man and portrait of a Lady, by John Wollaston, XVIII cent. portrait of Samuel Colden (?), by Gilbert Stuart, 1755-1828; portrait of George Washington, by John Trumbull, 1756-1843; portrait of a Man, and portrait of a Lady, by C. C. Ingham, 1830,—American .....	Bequest of Miss Grace Wilkes.
	*Landscape, by Wang Hui, Chinese, K'ang-hsi (1662-1722); Japanese copy of a Chinese painting, modern imitation.	Gift of Edward B. Bruce.
	*George Sand's Garden at Nohant, by Eugene Delacroix; The Sea, by Gustave Courbet; Albano Lake à Castel-Gandolfo, by Jean Baptiste Camille Corot; The Milliner, by Hilaire Germaine Edgard Degas,—French .....	Purchase.
SCULPTURE.....	*Stone capitals (3) from St. Pons de Thomières, French, XII cent.....	Gift of The Fogg Art Museum.
	*Stone statue, Virgin and Child, XIV cent.; stone pedestal composed of four clustered colonnettes, XIV cent.,—French .....	Anonymous Gift.
	*Stone bust, Abraham Lincoln, by Andrew O'Connor.....	Gift of Mrs. Willard Straight.
TEXTILES.....	*Pieces (2) of tapestry, Chinese.....	Gift of Mrs. C. C. Kalbfleisch, in memory of her mother, Sarah P. Kalbfleisch.
	*Gray cord with tassels for use for stairway leading to Lecture Hall, modern.....	Gift of Edward Maag.
COSTUMES.....	*Mandarin's robe, embroidered silk, Chinese, XIX cent.....	Gift of Mrs. C. C. Kalbfleisch, in memory of her mother, Sarah P. Kalbfleisch.
	(Wing H, Room 19) *Shawl, Canton crepe, Chinese, XIX cent. Embroidered handkerchief, French or Swiss, XIX cent.....	Bequest of Mary C. Beecher.
	(Wing H, Room 19) Handkerchief, French (Nancy), XIX cent.; handkerchiefs (2), Swiss or German, XIX cent.....	Gift of Mrs. George Peabody Wetmore.
WOODWORK AND FURNITURE	*Mantelpiece, Adam style, American, abt. 1780.....	Gift of Mrs. Sol. Stein.
	Suit of armor, work of Kunz Lochner, German, 1550.....	Purchase.
ARMS AND ARMOR.....	(Wing H, Room 8)	Lent by Dr. Bashford Dean.
CERAMICS.....	Bowl, Ting yao, Chinese, Sung dyn. (960-1280).....	Lent by John Platt.
	(Floor II, Room 5)	
ENAMELS.....	Jars (2), vase and incense burner, cloisonné enamel, Ming dyn. (1368-1644); urn, cloisonné enamel, XVIII cent.,—Chinese.....	Lent by E. G. Kennedy.
	(Wing E, Room 8)	
LACES.....	Lappets (2), Binche bobbin lace, Flemish, XVIII cent.....	Lent by Miss Marian Hague.
	(Wing H, Room 22)	
	(Wing H, Room 22) Head of mannikin (used for making and fitting lace caps); lappets (3), Valenciennes bobbin lace, XVIII cent.; lap-	

\*Not yet placed on Exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	pets (2), black Chantilly lace, XIX cent.,—French; cap crown, bobbin lace, English, XVIII cent.; cap crown, bobbin lace, Flemish, XVIII cent.; lace, caps (9) European, XVIII–XIX cent. ....	Lent by Mrs. De Witt Clinton Cohen.
METALWORK. .... (Floor II, Room 22)	Silver tankards (4), makers, Peter Van Dyke, Joseph Richardson, John Ball, and John Burt Lyng, silver jug, maker, Thomas Hamersly,—American, XVIII cent. ....	Lent by Francis P. Garvan.
PAINTINGS. .... (Floor II, Room 12) (Floor II, Room 21) (Floor II, Room 20) (Floor II, Room 21)	Westminster Bridge, The Blue Wave, and Carmen, by James A. McNeill Whistler, 1834–1903,—American; Ballet Girls, Girl Bathing in Tub, Chevaux de Courses, by Edgard Degas, 1834–1917; The Lawyers, by Honoré Daumier, 1808–1879; Nude (La Paix), by Pierre Puvis de Chavannes, 1824–1898; Girl with Guitar, *Man with Tall Hat, La Posada, by Edouard Manet, 1832–1883; Poppy Field, *Haystacks—Midday, *Rocky Headlands, Sea Piece—Fishing Boats, by Claude Monet, 1840*—French. ....	Lent by Alfred Atmore Pope Foundation, Inc. Lent by Cole Porter. Lent by Miss Edith Howland. Lent by Alexander Pope.
SCULPTURE. .... (Wing E, Room 11)	Stone head of warrior (Kmer), Cambodian, XV cent. .... *Marble group, Between Yesterday and To-morrow, by Edith Howland .... *Bronze statue, Our Vanishing Wild Life, by Alexander Pope. ....	Lent by Miss Edith Howland. Lent by Alexander Pope.
WOODWORK AND FURNITURE	*Mantelpiece, American, late XVIII cent.	Lent by Francis P. Garvan.

CALENDAR OF LECTURES

MARCH 12—APRIL 12, 1922

March 12	Making the Volume Do Honor to its Contents: a Study in Book Design	H. L. Koopman	4:00 P. M.
18	The Development of Spanish Painting	Charles Upson Clark	4:00 P. M.
19	Designing and Making Dishes (Arthur Gillender Lecture)	Charles F. Binns	3:00 P. M.
19	Social Caricature under Louis Philippe	William M. Ivins, Jr.	4:00 P. M.
25	Color in Dress (Study-Hours for Members)	Grace Cornell	10:00 A. M.
25	The Rise of Venetian Painting	Charles Upson Clark	4:00 P. M.
April 2	Designing and Making Silver (Arthur Gillender Lecture)	Lionel Moses	3:00 P. M.
8	Dress of Other Times (Study-Hours for Members)	Mrs. Theodora F. Pope	10:00 A. M.

Gallery Talks for Adults, by Elise P. Carey, each Sunday, through April 9, at 3:00 P. M.; each Saturday, through April 8, at 2:00 P. M.

Story-Hours for Children, by Anna C. Chandler, each Sunday, at 2:00 and 3:00 P. M.; for Children of Members each Saturday, through March 25, at 10:30 A. M.

Public Schools—Talks for Elementary School Teachers, the second Tuesday of each month by Miss Chandler at 3:30 P. M.; Talks for Classes in High Schools, each Monday by Alice T. Coseo at 4:00 P. M.; Talks and Demonstrations for Classes in the New York Training School for Teachers, Wednesdays at 3:00 P. M. by Ethelwyn C. Bradish, Art Director in the Lincoln School of Teachers College.

Private Schools, talk for pupils, by Edith R. Abbot, on Tuesday, March 14, at 2:30 P. M.  
Study-Hours on Practical Subjects, by Grace Cornell—For Practical Workers, each Sunday, at 3:00 P. M.; for Salespeople, each Friday, through March 24, at 9:00 A. M.; for Manufacturers and Designers, each Friday, beginning March 31, at 10:00 A. M.

\*Not yet placed on Exhibition.

THE BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
FIFTH AVENUE AND 82D STREET

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MUSEUM

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ELIHU ROOT	First Vice-President
HENRY WALTERS	Second Vice-President
HOWARD MANSFIELD	Treasurer
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THE STAFF

Director,	EDWARD ROBINSON
Assistant Director,	JOSEPH BRECK
Curator of Classical Art,	EDWARD ROBINSON
Curator of Paintings,	BRYSON BURROUGHS
Curator of Egyptian Art,	ALBERT M. LYTHGOE
Curator of Decorative Arts,	JOSEPH BRECK
Curator of Armor	BASHFORD DEAN
Curator of Far Eastern Art,	S. C. BOSCH REITZ
Curator of Prints	WILLIAM M. IVINS, JR.
Associate in Industrial Arts,	RICHARD F. BACH
Assistant Treasurer,	ELIAL T. FOOTE
Librarian,	WILLIAM CLIFFORD
Registrar,	HENRY F. DAVIDSON
Sup't. of the Building,	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A.M. to 5:30 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 6 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.

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